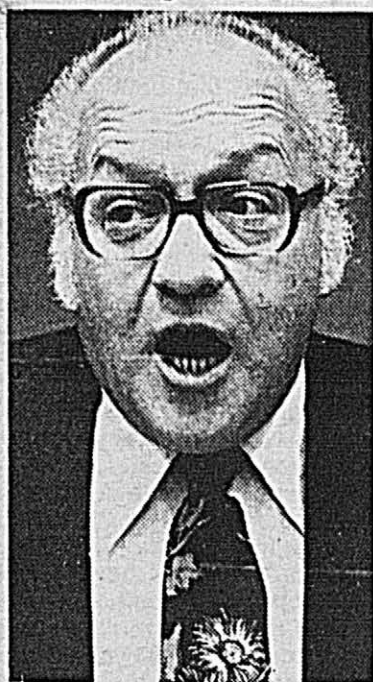


LABERGE:

PQ BETTER WAKE UP

by Daniel Boyer

Louis Laberge, president of the FTQ, stated that the PQ has committed "a grave error" in taking the support of Quebec workers for granted. After claiming that the PQ will soon have to "account for its actions", Laberge added that he



Big Lou:
Back to class struggle

was contemplating the use of a "language of strength" towards the government.

Addressing the Provincial Trade Council, Laberge elaborated on labour disputes occurring at the Wyagamack plant in Cap-de-la-Madeleine and at the Désourdy factory in St. Jean where, in order to explain the union's angle on the conflict, many meetings took place

At U of M:

Science gets boost

by Jennifer Robinson

A pilot scholarship program to encourage U of M undergraduate students at l'Ecole Polytechnique to carry out scientific research has been launched. A total of \$98,000 will be distributed to applicants depending on their academic performance and their field of interest in an attempt to introduce more Quebec students to technological research, and to increase the number of students in graduate studies.

In a statement issued by the school, this program "meets an urgent need at l'Ecole Polytech-

between union leaders and cabinet ministers. He added that "these meetings only led to empty support of our side, only to later bow to the pressures of private enterprise."

Laberge stated that he heard "too many declarations of good will" and went on to clarify that "if the PQ feels that our support in the last elections means unconditional support *ad vitam aeternam*, they better wake up".

The director of the FTQ-Construction, Guy Dumoulin, commented that the Lévesque government was "dishonest and irresponsible." Wearing a Québec-Canada lapel pin, Dumoulin stated that he was "anti-separatist to the death" but added that he would campaign for federalism only as an individual.

Laberge and Dumoulin clarified that neither the FTQ nor the FTQ-Construction had yet articulated on the impending referendum. Dumoulin mused that "individuals in a democracy were entitled to their opinions."

FTQ-Construction is concerned with the withdrawal of a premium granted to electrical workers through collective bargaining. The business manager of the electrical workers' union claimed that he had been "offended" by the PQ government and concluded that members of his unions will not be "walked all over like certain cabinet ministers".

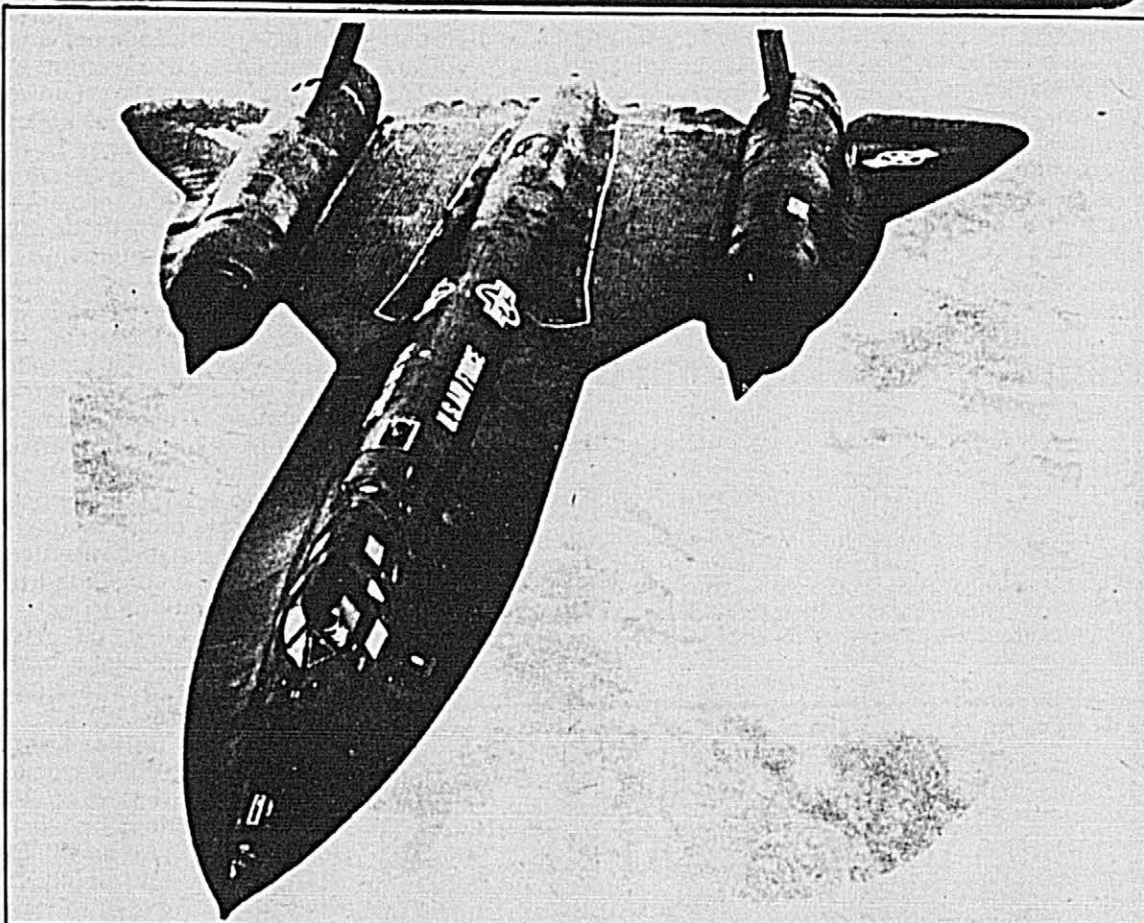
Dumoulin warned that Quebec City "better not talk of a prejudice favourable to workers any more."

nique in the field of research that will contribute to the development of Quebec technology and will assist in freeing us from our total dependence on imported technology." The two-year trial program, l'Unité de participation à l'initiation en recherche (UPIR) was instigated to alleviate the "deplorable" lack of francophone participation in science and technology doctorate and master programs.

Students wishing to apply for research subsidies must make a proposal to a committee made up of administrators and students. If the research pro-

McGill Daily

Thursday, October 6, 1977 Volume 67 No. 20 3 cents



The government is ostensibly funding technological research. Gallic pride may lead to local "Concordes" or other achievements such as above.

Man and his world:

Move quasi illegal-MCM

by Marc Cassini

At a City Hall press conference held Tuesday, the MCM denounced the Drapeau administration's anti-democratic and quasi-illegal decision to turn the administration of Man and His World over to a private club called "The Montreal Association of Recreation and Culture." The MCM also proposed an alternate plan to ensure the permanence of the fair.

The club will have its headquarters at City Hall and at least 60% of its directors will be MUC officials, giving Mayor Drapeau and a few hand-picked colleagues absolute control over M & HW installations amounting to over \$300 million.

The administration had promised to call for a public meeting on M & HW through Montreal's daily newspapers before any decision would be made. According to the MCM, the administration reneged on its promise.

The MCM stressed that the move is a deliberate manoeuvre to contravene Bill 82 which obliges the city to call for public tenders for contracts in excess of \$20,000. The club will be exempted from this obligation.

The MCM complained that the creation of the club does nothing to deal with M & HW's financial problems. The club will even endanger the fair's existence, said the MCM, because it will only aggravate the perennial conflicts between the administration and the provincial government, which has paid 40% of M & HW — related deficits since 1968.

The MCM's alternate plan for the fair rests on the assumption that M & HW belongs to the

citizens of Montreal. The MCM would like to see the formation of a tripartite study commission drawing its membership from City Council, the provincial government and the public.

The commission would appoint a study group to examine the fair's assets from a financial and technical point of view and would also re-define the fair's "vocation" by determining its role and function vis-a-vis the public.

The commission would submit a White Paper in April 1978 for public consultation, culminating with the legislation of a final M & HW policy in the National Assembly by September.

The MCM advised the Drapeau administration to begin collaborating with the provincial government in view of Tourism Minister Yves Duhaime's recent statement that Quebec will abandon its responsibility to finance M & HW unless the provincial government participates in policy formation for the fair.

Sorry

The Daily will not publish on Monday, October 10 and Tuesday, October 11 because of the Thanksgiving holiday.

Book Review:

Left-liberals indict liberalism

The Failure of Liberalism in Canada — The Liberal Idea of Canada

by James and Robert Laxer
James Lorimer and Co.

by Doug Smith
of the Manitoban

When Pierre Trudeau became prime minister more than nine years ago, most Canadians expected a lot out of a man who made no promises. He was to usher in a Just Society, he was

to cement Canadian unity in the spirit of Expo 67, he was to do away with poverty and preside over a period of economic bounty.

But, as James and Robert Laxer point out in this brilliant analysis of the crisis facing Canada, he has been one of the most dogmatic of Canadian politicians, holding the country together by rifle point in 1970 only to lose it in the ballot box in 1976. After a decade, the

poor are still with us and the army of unemployed is growing. And a reckless economic policy, based on the ruthless exportation of natural resources, has led to an economic crisis severe enough to warrant the imposition of an almost universally detested incomes policy.

What has happened, the Laxers argue, is the failure of the liberal idea of Canada. This idea is based on a belief that free market competition is driving man toward an ever glorious future. Through a series of compromises the liberals have convinced Canadians to submit to American domination of our economy in return for a high standard of living. They have convinced workers to submit to a country run by larger corporations in return for the stability it offers. And they have convinced the French-Canadians to accept the extinguishing of their nationalistic aspirations in exchange for language rights outside of Quebec.

In every one of these compromises the liberals have held out a carrot regarding the future. And the lengthy Liberal tenure as the government has depended on its ability to deliver.

But in 1975 the Liberals came to the startling conclusion that the future simply wasn't what it used to be, that Canadians would have to start cutting on their expectations.

The Laxers trace the economic crisis to the so-called energy crisis of the early 1970s when it became apparent that

Canadians would no longer be able to export oil and natural gas at the rates that had been anticipated.

The high level of exports had been counted on to balance Canada's inordinate dependence on the import of manufactured goods from the United States.

It is this balance of trade crisis, not inflation, that the Laxers see as the main cause of the wage and price controls. With wage and price controls has come the rhetoric of decreased expectations, a rhetoric that has gained support because of the simultaneous growth of ecologically-oriented thought.

The crisis in Quebec comes from the Liberals' inability to deal with the new Quebec nationalism. Trudeau associates it, the Laxers say, with the old conservative nationalism of his youth. The old nationalism was centered around the Church and projected an image of the Quebecois as rural hewers of wood and drawers of water. Trudeau sees himself as the unemotional technocrat who must put the unrealistic nationalist dreamers in their place.

Instead of falling into the usual fallacy of seeing Trudeau, the man of intellect, pitted against Levesque, the man of heart, in a battle for the future of the country, the Laxers fasten on the PQ's own technocrat, Claude Morin. Morin is the man who hopes to coolly guide Quebec out of confederation, and as a former

Liberal, he is every bit the man of reason Trudeau is.

Morin does not anticipate an economically independent Quebec: this is the reason Levesque made his famous trip to New York. The PQ will not bring to an end the branch-plant economy in Quebec; instead it will concentrate on ensuring Quebec's cultural survival.

The Laxers doubt the ability of the government of Quebec to maintain the cultural independence it seeks, without a corresponding economic independence. They point out that Canada's political independence becomes more precarious the longer we remain tied to the plummeting American star.

The idea of a politically and economically independent country north of the United States is still attractive. But it is only possible, the Laxers suggest, if there is a major reordering of confederation to allow the people of Quebec more autonomy. The way to economic independence, they suggest, lies through the revival of Canada's tradition of public enterprise and the nationalization of many of our resource industries.

Most of Canada's distinctive institutions — the CBC, the CNR, the provincial power corporations — have been developed in opposition to the liberal market theory; the Laxers suggest that the solution to Canada's problems lies in abandoning that theory completely.

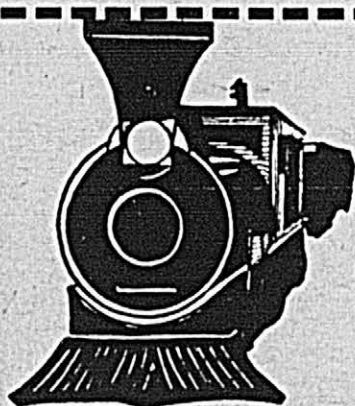
29th Annual West Point Conference

Topic: An American Foreign Policy of Constructive Global Involvement

Place: U.S. Military Academy, West Point, November 16-19

Applications are invited for 2 McGill delegates. Applicants should have some background in International Relations, Political Science, Economics or Area Studies.

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ARLIN '72

Law 101:**Enrollment to drop in English universities**

By Philip Semas
for The Chronicle of Higher Education
reprinted by Canadian University Press

Montreal [CUP]—The Quebec government has adopted a new language law intended to make the province "as French as Ontario is English." The law will require most children in Quebec to attend French-language schools and most businesses to use French in their work.

The law is the first major action of the separatist government that was elected in this provincial last year.

The next item on the agenda of the Parti Québécois is a referendum—still unscheduled—on the question of whether Quebec should separate from Canada.

A natural target of such a government would seem to be Quebec's three English-language universities—Bishop's, Concordia, and McGill.

So far, however, administrators and faculty members say that the three institutions have felt few after-effects of the separatists' victory.

In fact, they say, all the signs are good:

- Institutions of higher education are not covered by the new language law.
- In the separatist government's first provincial budget, the English-language universities were treated about the same as they had always been.
- University officials say it has been "business as usual" in their dealings with the government.

'Potential Storm Clouds'

Even so, there is considerable concern among English-language academicians here.

"Part of the general feeling of unease is because these things aren't very predictable," says Robert E. Bell, the principal of McGill. "Most people react badly to uncertainty."

"You have all sorts of potential storm clouds around but don't know if the storm is going to break," says Graham Martin, Concordia's vice-rector for administration and finance.

The greatest uncertainty now is over the effects of the new language law, which is known as "Bill 101," or the Charter of the French Language.

In one sense—because it makes no mention of higher education—Bill 101 is viewed as an improvement on Bill 22, the language law of the previous Liberal Party government.

The old law included the universities under its "public administration" sections, requiring them to conduct all their business with the provincial government in French and to maintain many official documents in French. Labor relations also had to be conducted in French. At Concordia University, for example, that led to a predominantly English-speaking faculty union's negotiating with the administration of an English-language university—in French.

However, the potential effects of Bill 101, while much less direct, are possibly more serious than those of Bill 22.

Effect on Enrollment

The most obvious possible impact is on enrollments.

Even without the language law, Quebec's English-language universities—and its French-language institu-

tions, as well—were facing demographic trends that seemed certain to drive enrollments down. According to Statistics Canada, the number of college-age (18-24) persons in Quebec will drop from a high of approximately 900,000 around 1980 to a low of approximately 550,000 in the mid-1990's.

The English-language colleges and universities fear that Bill 101 will exacerbate that trend, because it will reduce the number of students graduating from English-language secondary schools.

With a few exceptions, the law will allow only present Quebec residents who themselves graduated from English-language schools to send their children to those schools. All other parents, including immigrants to Quebec from other countries and from the other Canadian provinces, will have to send their children to French schools.

Premier René Lévesque, who admitted he had some doubts about the policy, did offer to allow children from the other provinces to attend English-language schools, provided those provinces signed agreements guaranteeing French-language education for immigrants from Quebec. The other nine provincial premiers responded with a joint statement in which they refused to negotiate any agreements. They did promise—for the first time in history—to provide education in French whenever numbers warranted.

An Exodus Expected

According to figures published by McGill University, the new law will reduce the English-language school system to 43 per cent of its present size by 1986—and it would continue to decline after that. Since the English-language colleges and universities draw the great majority of their students from the Anglophone school system in Quebec, their enrollments will also decline.

The other factor that is expected to reduce enrollments is the exodus of English-speaking Quebecers to other provinces. Although few figures are available, there is considerable evidence of emigration, most notably a liberal sprinkling of FOR SALE signs in English sections of Montreal.

A number of corporations have been removing their head offices from Montreal, which was being steadily eclipsed by Toronto as the financial center of Canada even before the election of the Parti Québécois. According to the Canadian government, 91 head offices left Quebec in the four months following the election. Even more companies are expected to move their head offices now that Bill 101 has been passed, since it would not only require new head-office employees to send their children to French schools after three years but would also require most companies to conduct their business in French.

This evidence that the English-speaking community in Quebec will shrink dramatically in the next few years does not bode well for English-language higher education. "McGill's position depends on the health of the English-language community," Dr. Bell notes. The same can be said of Bishop's, Concordia, and the Anglophone community colleges.

So far, however, enrollments have not declined. Final fall enrollment figures

are not yet in, but applications to Concordia and McGill for the current academic year were actually up, especially in certain fields, such as law at McGill and fine arts at Concordia.

Strikes at 2 Universities

However, some observers believe the increase is a result of last year's strikes at two of the French-language institutions—Laval University in Quebec City and the University of Quebec at Montreal. Both were shut down for more than 100 days.

It will be at least another year, scholars believe, before the impact of the language law is felt in college and university enrollments.

On the other hand, some observers theorize that Bill 101 might actually benefit English-language higher education in Quebec. If French-speaking Quebecers are required to send their children to Francophone elementary schools, according to this theory, they may decide to send their students to English-language colleges and universities so that they can become bilingual.

The language law "affects the Francophone parents more than the Anglophones because it eliminates their chance to send their kids to English schools," says Maurice Cohen, chairman of the mathematics department at Concordia. "Fine. They'll send their kids to an English university."

At present, about 15 per cent of the students at McGill and 10 per cent at Concordia are French-speaking. A substantial increase would present some problems for the English-language universities, however.

One is that they are not prepared to serve large numbers of French-speaking students. They do allow students to

write most examinations in French, but all their courses—except some law classes at McGill—are taught in English. Concordia once offered heavy Francophone enrollment in French but ended the experiment because there was little demand. The French-speaking students were not interested, because they attend English-language universities in order to become fully bilingual.

If their French-speaking enrollments were to increase, one option for the English-language universities in Quebec would be to become bilingual. However, most administrators and faculty members doubt that that will happen.

"Ten years ago might have been the time to go bilingual," says Douglas Hamblin, director of institutional research at Concordia. "Now is not the time. It would be viewed as a sneaky way of attracting students."

The major reason the English-language universities probably will never have large numbers of French-speaking students may be the opposition of the Francophone universities, which still have room for more.

'Treading Very Carefully'

By all accounts, relations between the French- and English-language institutions are excellent right now.

"We are treading very carefully to avoid competing with our French colleagues," says David Bourke, director of development and communications at McGill. For example, officials say, McGill makes recruiting visits to French-language community colleges only if it is invited—which it usually is.

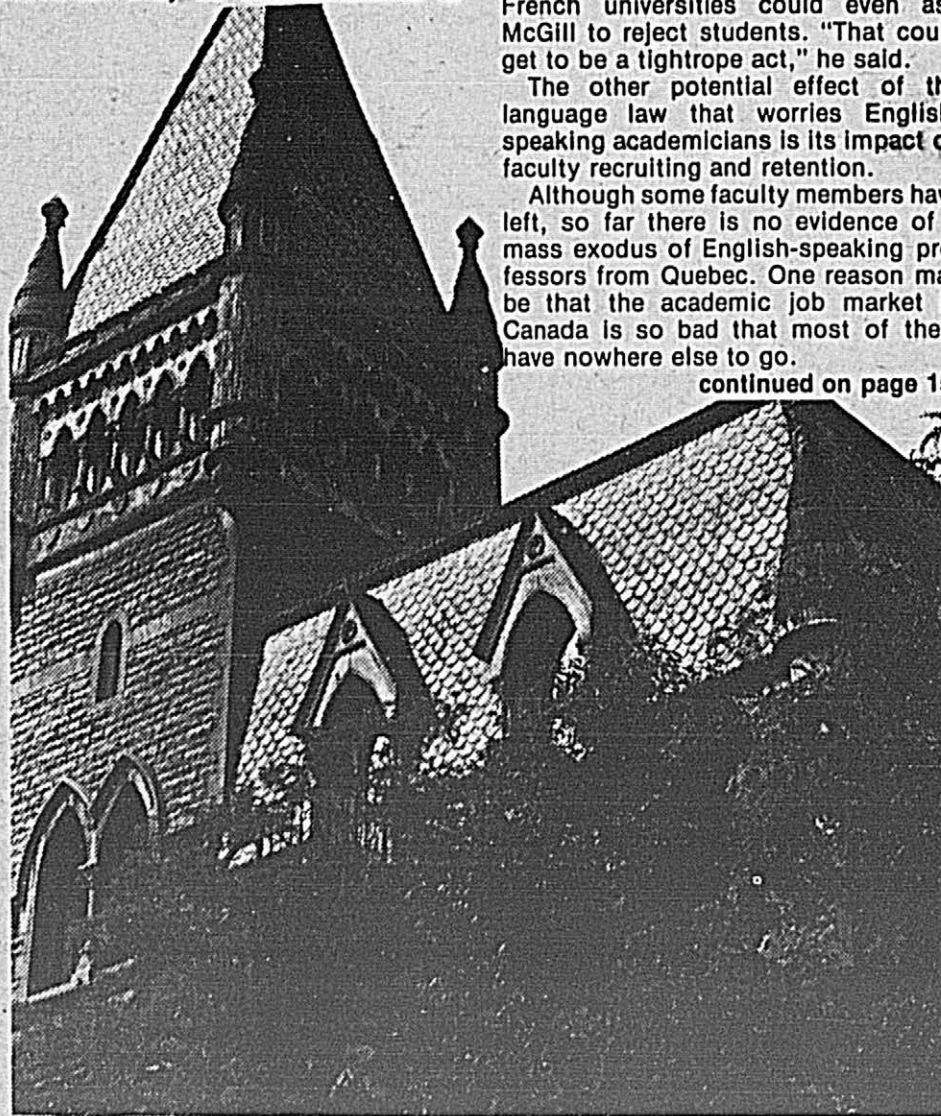
Those cordial relations may change, however, as the universities compete for a declining clientele.

Dr. Bell thinks it possible that the French universities could even ask McGill to reject students. "That could get to be a tightrope act," he said.

The other potential effect of the language law that worries English-speaking academicians is its impact on faculty recruiting and retention.

Although some faculty members have left, so far there is no evidence of a mass exodus of English-speaking professors from Quebec. One reason may be that the academic job market in Canada is so bad that most of them have nowhere else to go.

continued on page 15



Comment

Easier said than done

Yesterday's Plumber's Pot editorial raised the issue of student newspaper representation — the rather vague notion of "representing students" which has plagued conscientious student journalists for years.

Most student newspapers, including the Daily and the Pot, are produced by students who write, do production and graphics. Those who work enough and are interested enough eventually become elected editors responsible for the publication of the newspaper.

However, to claim that "because students produce the newspaper it is representative of the students" is a very contentious point. The Pot editors state "The purpose of the Pot is to be newspaper representative of the engineering student body" ... "The Plumber's Pot will be as sexist, political or comical as you want it."

Representation doesn't mean printing anything and everything that ends up on a copy desk. Representation means that a group of students are responsible enough to realize that sexist copy is offensive to people, that maoists, disease fighters, seal savers, cyclists, Christians, hacks, and all round do-gooders are students too, but printing everything they submit isn't quite our idea of representation.

The Daily also has the same problems of deciding what will be in the paper every day. However, pleasing and representing 16,000 students on a daily basis is only partially possible and even then, if the people who are charged with the paper, with the technical restraints implied in their job, use common sense and judgement.

As one of those "politically blinded" McGill Daily writers, I still maintain that just because sexism exists and is still widely accepted, funny or whatever, it doesn't mean that it should have a place in student journalism. The editors of the Pot, as well as the Daily, use students funds to publish newspapers — if it is impossible to represent every student, we should at least respect them. Because sexism, discrimination and injustice exist, this does not give editors charged with the publication of a student newspaper the right to use that publication to perpetuate and reinforce the wrongs of society.

One of the other "politically blinded" writers for the Daily criticized the sexist copy in the Pot — a reflection on the attitudes of the people who produce the newspaper, not the newspaper itself.

I sincerely believe that student newspapers are necessary to any campus or faculty, but as a forum of student opinion, analysis and information relevant to the students, not as a grandstand for so-called democratic humourists.

Jennifer Robinson

PLUMBER'S POT...
...YEAH, I KNOW
ABOUT THE DEADLINE,
...RELAX, BERNIE!...
I'M WORKING UP SOME
REAL HOT MATERIAL FOR
OUR LEAD STORY RIGHT NOW!



Labour Notes

by Marie Poirier

Unionists on strike

The Quebec Teachers' Corporation (CEQ) has rejected the demands of its 68 office workers who have been on strike since September 14. The conflict centres on salaries, the manner in which a flexible timetable will be introduced and on classification of employees.

The CEQ claims it has always given its employees "exceptional working conditions", but the union leaders don't intend to ratify the flexible timetable according to the employees' demands because it would create organizational problems. Also, the employees' union says 17 workers qualify as technicians, the highest paid category, but the leaders maintain only three persons fall into this category.

Some locals asked union leaders to end this conflict soon because the teachers depend on the union's services. The prolongation of the strike may also complicate the preparation of the annual convention.

The general director of the CEQ, Mr. Agnaff, recognizes that he is in an awkward position and that "nothing is more difficult for an employer than to be unionized."

Cartographers' strike

The strike at the Société de cartographie du Québec, a government-owned corporation, is entering its fourth month and, in view of the present state of negotiations, the settlement will be a long time in coming. There may be a break tomorrow, however, as the mediator of the Department of Labour is presenting his report and says the new propositions included will be accepted by the employees. However, the fourth mediator and his

predecessors' reports were not accepted by the union.

The union, which is affiliated with the CSN, is infuriated by Minister De Belleval's threat of closure of the Société if workers don't accept the offer "in the anti-union tradition of a multinational corporation". They say the minister has accused the CSN of voluntarily continuing the conflict because they do not share the same political views as the government and that the union is not informing its members.

According to the CSN, the government refuses to grant the employees' demands because it will set a precedent. The employees of the Société are the first ones in the sector to unionize and others, particularly in private firms, are expected to follow the example. If the union has its way, in both the private and public sectors, the government's Société will be less competitive. So, according to the CSN, the government wants to prevent unionization in the industry and is prolonging the strike at the Société in order to break the workers' combativity.

A new trend of unionization?

The CSN has announced that the employees of both the Manoir Richelieu, a resort north of Quebec City, and the Auberge des Gouverneurs at Ste-Foy, have voted to affiliate with the CSN. The CSN encourages hotel workers to unionize with CSN-affiliated unions or to break with the FTQ's International union of hotel employees, which has been placed in trusteeship by the Cliche commission and the FTQ because of the direction's ties with organized crime.

Already, the 430 workers of these two hotels in the Quebec City region have made this decision. The CSN is trying to attract more workers in order to end "the unity between the international union and the employer that perpetuates the bad working conditions in this sector." If the CSN campaign is successful, it will increase unionization and give a better representation of the workers in this sector. It will prevent exploitation in an area where the majority of the workers are women and immigrants, two categories traditionally underrepresented in the unions.

The Weekly



Mango:

Ripe for Success

by Chris Pomlecko

"About six months ago, we stopped caring," recalls Rod McManus, keyboard player for the group **Mango**. "We started loosening up on stage, fooling around, and the people began to notice us."

Since then, the two-year-old band has concentrated on perfecting its style of loose humour backed by tight musicianship, an approach which has made Mango one of the top Montréal bands, and put the group right on the verge of breaking out to a wider audience. As their manager, Arthure Marcotte, says, "Our attitude is oriented to success."

As an integral part of the band, Marcotte has planned their future like a military manoeuvre. "We're a working band and we've reached the ceiling here in Montréal. We've played the best clubs several times, and have done the CEGEP and University circuit. Last year alone we played McGill seven times. Now we're branching out slowly."

In the near future, the group will be appearing on television, enter the "DuMaurier search for talent" contest and make demos for record companies.

They will also be playing in Toronto, for, says Marcotte, "In music, Toronto is the place to be." To this end Mango has a January engagement at the El Macombo Club, made famous by the Rolling Stones concert given last April.

The problem in Canadian music business, says Marcotte, is that "there is no promotional money or agent to put a group on the road."

But meanwhile, says Marcotte,



MANGO: [top row, l to r] Steve Poirier, bass; Asher Fisher, drums; and John Stafford, saxophone. [bottom row] Terry Weir, lead vocals,

flute, congas and harmonica; Rod McManus, keyboards; and Rick Rice, guitar and vocals. "We like tits, beer,...and Hockey."

"you have to do anything you can do, to survive." Survival for **Mango** entails working sometimes eight shows a week, practicing ten to 14 hours a day, and playing gigs in so small places that only a fraction of their elaborate light and stage show can be used.

Also, since dance audiences expect to hear standards, the band can play only a small amount of their original material, which would comprise up to 70% of their total concert program.

But things have definitely improved since the band's beginning, a time when, says a group member, "we were all living in one room and surviving on licorice." Steady Montréal engagements at places like the Mustache club and dances at McGill, allow the group to pay for their \$1000 a month overhead for equipment, lighting, and sound.

Totally professional, each of the six members of the band contribute to create a tight jazz-tinted rock sound. Rarely are there extended solos or virtuoso performances, but as a unit **Mango** really boogies.

Steve Poirier on bass and Asher Fisher on drums form the solid meaty beat which propels the songs. John Stafford plays a mean saxophone—crisp and clear, but with enough bite to draw applause everytime he solos; and Rod McManus fills in with a wash of keyboards.

The two remaining members of **Mango**, Richard Rice and Terry Weir contribute most of the humour which makes the act unusual, to say the least. Looking like a demented Frank Zappa (if that's not redundant), Weir sings lead vocals in a strong but versatile baritone, and also plays the congas, blues harmonica, and fine flute. And Rice who looks somewhat like John Lennon and changes his hat between each performance, generally loons around, mugging and grinning at his cohorts.

Also integral to the group are Peter Desjardins, the sound engineer, and Rick Wright on lighting. As a freelance company, called Rydez, the two have handled groups in places from Place des Arts to the Mustache Club. Presently, they are devoting most of their energy to the success of **Mango**. As their manager, Arthur Marcotte says, "we are a nine-man team, one hundred percent."

Even when playing standards which range from Santana to send-ups of Johnny Cash, **Mango**

does not cover a song, but always manage to change it to suit their own taste.

They often add jokes, spicing up the music, and even pass judgments. As Weir said several times, after an all-too familiar passage in an all-too familiar tune: "I hate that cliché."

For example, after playing Van Morrison's **Moondance** straight, they announce, "Here's an original tune that Terry wrote." Then they start to play Morrison's **Domino**. They stop and admit that they didn't really write it, but say that they are going to play it nice and slow. Everyone onstage



starts flailing about in slow motion, with Weir singing the lyrics in his best 16 and two-thirds voice. Again they stop and cry "We gotta speed it up," launching into the 78 version, which, with the strobelight flashing on their hyperactive movements turns the song into a falsetto's nightmare. Another stop and they finally get it right. Very right.

Offstage, **Mango** is as funny as when on. They are almost impossible to interview seriously, so I gave up trying and had a good time.

Weekly: Tell me a little bit about your backgrounds.

Weir: I was a street musician on Crescent Street. I was also an exotic dancer. I put a tassel on the end of my...

McManus: I was a woman shotputter, but I had a sex transplant. We were all women. We don't wear shorts onstage because we don't have any hair on our legs."

Rice: I worked in a car factory for five years, and almost managed to steal a car. All I need now is the left door of a '75 Chevy.

McManus: Asher (Fisher) used to be a football player. We're really macho. We like tits, beer,...

Someone: and Hockey.

All: Yes, Hockey.

Weir: In any order.

Poirier: My old man used to put a cigarette here (in his ear) and sing dirty navy songs. He's real talented.

Weekly: How did you come up with the name **Mango**?

Concordia Exhibit

by Pam Cheers

What have "Xerox Color", "Hockey Stick Workbench", "Beets and Beans", and "mmmm, all right, all ready" all got in common, you might well ask yourself. The answer to this mind-boggler is to be found at the Sir George Williams Art Galleries, at 1455 de Maisonneuve, (2nd floor), where more than 100 pieces of art, including the works mentioned above, are on display until October 18.

These works, done by Concordia masters students of Fine Arts, are generally modern or abstract. The artists use their mediums in novel and imaginative ways to convey their messages, though at times the messages seem a little fuzzy. Some of the works are given titles which provide clues to their meanings, while many are left untitled, leaving the work entirely open to the viewer's interpretation or lack of it.

Many of the creations are eye-catching and intriguing, such as a work entitled "Celestial Section", which consists of three wooden boxes with glass fronts containing stuffed white satin clouds and stars against a black background, and "Oasis", an acrylic on canvas oeuvre that is a real stunner—one can really sense the contrast of the lush watering-hole with the sterile desert surrounding it. An untitled acrylic painting done on aluminum provides a very interesting visual effect when the light hits it in a certain way.

The photographic contributions to the exhibition are depictions of everyday scenes in which the photographers experiment with the elements of light and shadow, light and dark, symmetry, and contrasting textures, shapes and lines. The results are intriguing in their apparent simplicity and yet subtle planning.

Other mediums, such as watercolor, lithography, collage, photo etching, ceramic, pencil, copper and plastic, are used in a variety of ways to give us a sneak preview of the type of work we can expect to see in the future.

Oh, and by the way, the "Hockey Stick Workbench" is precisely that.

Mango: We played for an organization called OGNAM, so we turned it around backwards.

McManus: Actually, we were playing at a club that only accepted black acts, so we all put cork on our faces, learned every James Brown song in an hour and called ourself **Mango**.

Weekly: oh, What do you think of the Osmond Brothers?

McManus: Their religion has helped them the way Farrah (Fawcett-Majors) has helped us.

Weekly: What is the driving force behind the band?

McManus: I would say, bestiality. You know, animal sex.

Weekly: Thank you and good luck (Interview paraphrased in parts.)

Mango will be playing at the McGill Ballroom on Oct. 21, for the Blood Drive.

And as they say at the end of their show, "Good night, God bless, and Farrah be with you."

Cover photo by Tom Balke



Rod Stewart, the Forum, Oct. 10

drawing by Tom Ungar

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Vehicule Launches a New Year

by Michael Cameron

The inconspicuous doorway blends right in with the discount clothing stores, tourist rooms, and all the quirky glamour of St. Lawrence Blvd. Up the flight of stairs, visitors find the white walls and varnished floorboards make it look more like a gymnasium. Patrons who wander around inside range from middle-aged suburban types to bearded artists to high school students, and it is only the paintings and photographs hanging on the walls that show that this is one of Montréal's most active alternative arts co-ops.

Vehicule Art Inc., as the gallery is called, however, does not need to keep a high profile. Located at 61 St. Catherine St. W., it is the center for a growing number of Montréal artists interested in poetry, painting, dance, photography, and video work, and the number of activities it sponsors is almost as wide as the variety of patrons who visit the unpretentious upstairs hall. Upcoming events on a poster on Vehicule's bulletin board

include poetry readings, workshops in behavioural therapy, choreography, experimental films, and a series of original video presentations.

Our occasion to visit Vehicule was the launching last Friday night of the new poetry anthology **Montreal English Poetry Of The Seventies**. The book is edited by André Farkas and Ken Norris and published by Vehicule Press, one of the several sub-operations that have sprung up from the Vehicule organization. The anthology contains 22 contemporary Montréal poets and is billed as "the first major anthology of Montréal English poetry to be published here since 1947."

The crowd which attended the launching numbered between 100-200 and included a complete cross-section of the literary community: poets, academics, students, teachers, and the simply curious. Throughout the evening informal poetry readings took place where poets read from and autographed copies of the book for the public.

Vehicule sponsors several of these events a year, along with bilingual poetry readings, "happenings", and exhibitions. The Co-op itself is comprised of literary members and the visual arts members, although both help each other in organizing projects.

The literary section centers around Vehicule Press, the small alternative printing house that recently moved to its new address at 1000 Clarke Street. The Press still holds readings for poets at the Art Gallery on Ste. Catherine Street, but has had to expand to new quarters to match growing interest in its operations. Primarily a publishing outfit, Vehicule Press also distributes publications from small and independent presses that feature poetry, fiction, art books, and periodicals. In addition, they sponsor the Sunday afternoon poetry readings Vehicule has become known for during the winter months.

The Vehicule Art Co-op works along similar lines, although their emphasis is on the visual arts. Unlike the Press, which has to largely rely on private contributions to continue its existence, the Arts Co-op is funded by the Canada Council and The National Museums of Canada. They are a member of a group of Canadian art galleries that specialize in "parallel art" and experimental art.

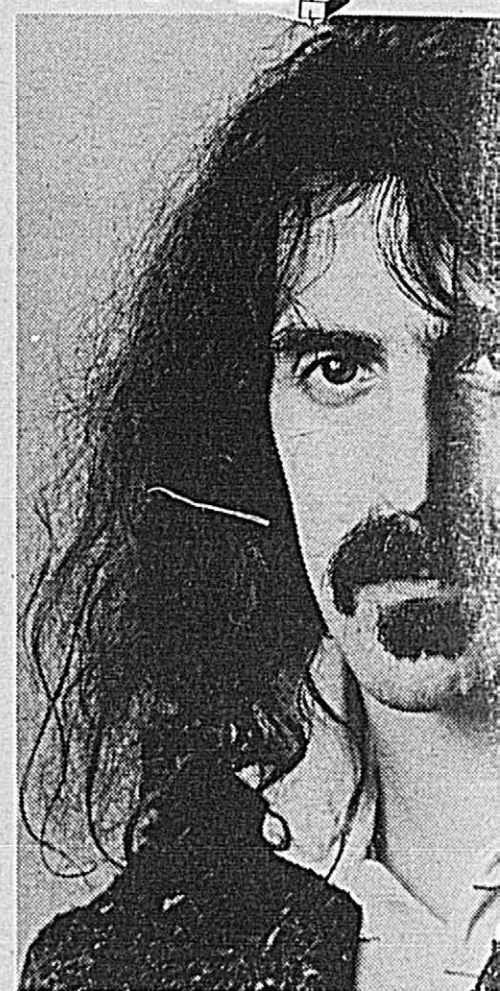
Parallel art is original work that is not commercial enough for the major established galleries", explained Co-op publicity head John McAuley. "It sprang from the conceptual art of the '60's, and now is a widely recognized phenomenon. There are about fifteen parallel galleries across Canada that are highly respected, and exhibit artists who are usually thought too experimental for 'living room buyers'. Their work is often of the cross-media type and can't be easily exhibited outside a gallery".

Although interest in events at Vehicule is presently at a peak, both the gallery and the press are under financial difficulties. The Canada Council has not so far supported the gallery's plans to expand the number of projects they will mount in the coming year. Therefore, the visual arts members envision they might have to close for 3 or 4 months this year to keep planned exhibits within an affordable range. Vehicule Press is also strained for subsidies.

"We generally work on a shoestring budget", said Ken Norris, one of the co-editors of the poetry anthology. "Only one out of fourteen of our past titles got any money from the Council. Our procedure has been restricted to whenever we have any extra funds, we do a book". Colleague André Farkas agreed. "In the last five or six years in Montreal there's been a real coalescence between poets in the city. This flow of talent is one reason for our project. There's always more literary talent than there is subsidization".

But judging from the number of interested people at the launching Friday night, there may be grounds for hope in a reversal of this trend. If supporters of alternative fine arts can rally enough times like they did here, then there might still be a strong future for valuable art forms that place originality and vision as alternatives to commerciality.

in the GROOVE

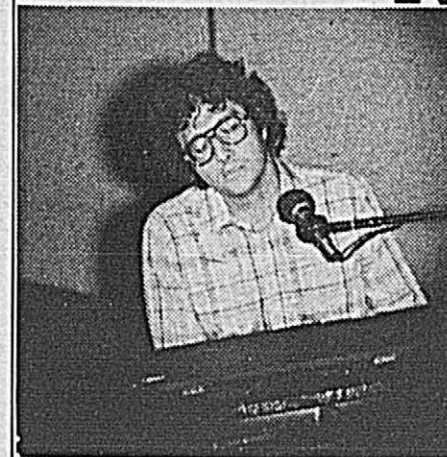


by Ronnie Wigdor and Harvey Kador

Frank Zappa and the Mothers will play the Montreal Forum, Saturday October 22, just one stop on their hundred city world tour.

This rock extravaganza should "lively-up" the lucky few who'll have the pleasure of witnessing the guitar-genius of Zappa, along with the "best musical ensemble" he's worked with, on his long and winding career in rock 'n' roll. The "new" Mothers consist of Adrian Belew on

New



photos by Bob Bellini

by Michel Shane

On Wednesday night McGill was given a rare treat by one of America's musical recluses, Randy Newman.

Randy Newman's show, like his music, showed great integrity. His relaxed and informal comments at the beginning set the mood for the entire show. Newman had complete control of his crowd. They were quiet when demanded, and roaring when cued. Most of his classic tunes, "Rednecks", "Sailaway", and "God Song" were played.

Starting off with a few selections from his latest album, his first in three



Co-ops

by Francine Zuckerman

The goals of food co-ops are often misunderstood. Although co-op prices tend to be lower than those of grocery stores, their main goal is to promote community participation.

According to Dorothy Shaw, manager of an NDG co-op, "The fact that it is a co-operative undertaking is at least or more important than selling natural foods at a substantially lower price. People have more control at the co-op, we try to be more caring. If someone wants a quarter pound of something, they take it, they don't have to buy the packages made up for them at grocery stores. If someone drops something they care about picking it up and putting it back in the right place."

Françoise Gay, manager of Co-op St. Louis, near the McGill ghetto, finds that her main goals are closely

related to those of the NDG co-ops. She stresses that co-ops provide an alternative to grocery shopping places where people can shop in a "friendly atmosphere". The communities served by the two co-ops significantly differ, and it is the co-op responsibility to adjust to the community's needs.

Membership procedure varies from one co-op to another. At Co-op St. Louis, one pays a \$17 membership fee and \$5 for a share in the co-op. New members who join for a month trial period, are expected to allot four hours per month to work at the co-op. At the co-op in NDG a new member joins by attending a meeting. The cost is \$25, \$20 of which is refundable. Here one devotes three hours per month either working in the store or on a committee dealing with the running of the co-op.

The process by which a co-op obtains its food produce "is quite complicated", Shaw explains, briefly outlining the co-op's major suppliers. "Sixty per cent of our goods we get from the co-op warehouse, a place that supplies co-ops all over Québec and Ontario. They receive goods directly from the producers. We feel we can trust them as compared to some of the other suppliers, where we know we are being cheated. The other forty per cent, we receive directly from suppliers, which bypasses the middle person. Françoise Gay of Co-op St. Louis explained that it took extensive planning to open the Co-op. "It's important to obtain contacts and establish good relationship with them", said Gay.

The co-ops are also concerned with keeping the prices as low as possible. Many of the products are natural foods, on which consumers can make savings. Some of their products, such as organic fruit, are difficult to purchase anywhere else.

Competition from other co-ops is of no concern to them. "We have the same goals" said Françoise.

Zappa Extravaganza to hit Montreal



Frank Zappa

rhythm guitar, Peter Wolf and Tommy Mars on keyboards, Ed Mann on percussion, Patrick O'Hearn on bass and Terry Bozzio on drums.

Zappa is out to bring the rock world the quality show we in North America take for granted. This show has been in rehearsal for three months (with full staging equipment) at an astonishing high weekly cost. Perfection is Zappa's goal and being a witness to his last three performances here, I can say that no band has been tighter, or

more together in concert than the bands that Zappa assembles.

Zappa is set to release his new LP entitled *Lather* (pronounced "Leather"), which according to the man himself is "more incredible than anyone has ever imagined possible."

In the midst of this world-wide assault on the rock 'n' roll circuit, Zappa is embroiled in a number of civil law suits. Warner Brothers and Discreet Records are being sued for \$5 million in damages over contractual breaches and fraud. Signing with Phonogram records for world-wide distribution, the new label is to be known as "Zappa Records".

So if you wish to free your penguin from bondage, or witness the plucking of the "Dental Floss Tycoon", venture down to any TRS outlet and put out \$6.50 for an uncommonly bizarre, yet musically excellent evening of rock at its best.

Bachman Turner Overdrive — Japan Tour (Mercury)

Why shouldn't BTO come out with a live album? After all, everybody else is doing it.

Unlike other bands who simply take their studio recordings and transfer them note for note into live situations, the four Vancouverites at least change their format and really give the Japanese audiences something to cheer about.

Included in the disc are BTO classic heavies "Roll On Down The Highway" and "Takin' Care of Business" (where they even generate a bit of excitement). Combined with the slower "Welcome Home" the group delivers its different styles of music, and once again it's done with class and finesse. There's even a cut dedicated to their loyal fans.

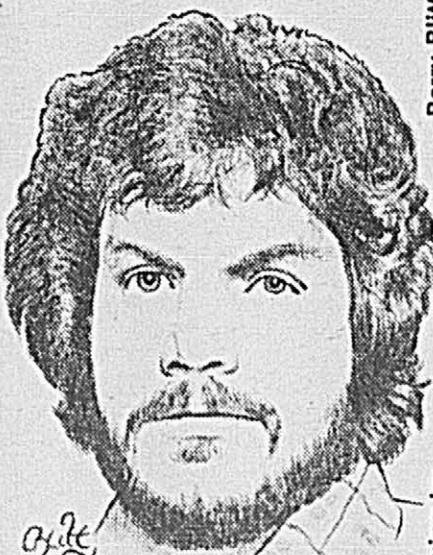
But why on earth did they decide to release an LP solely of their Japan concerts?

Notes: Randy Newman with guest star Steven Bishop played McGill Union Ballroom last week and the full house that greeted these two folk-rockers loved every minute of their humour and laid-back style... Last Friday and Saturday Donald K. Donald brought to Montreal a true memorabilia film of the Beatles, from the early days in Liverpool to the SRO tours, selling out show after show... Iggy Pop and the Ramones, a punk rocker's dream come true at Le Plateau October 8.



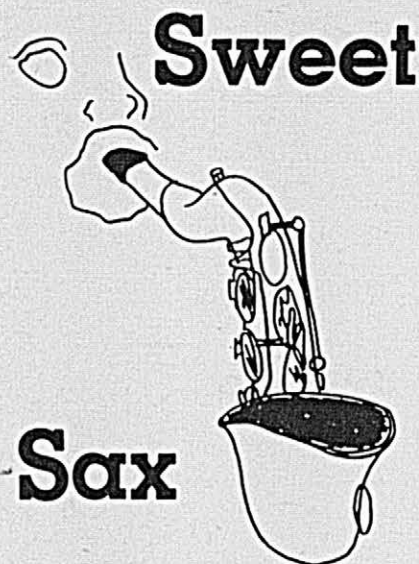
years, he sang songs which were typically Randy Newman. His lyrics are very American, songs of everyman's daily tread through life. Two amazingly comical songs are "Short People", a tune depicting the uselessness of short people and "Sigmund Freud's Imitation of Albert Einstein in America", which is exactly what its title says. This number was naturally sung with a German accent.

Extremely clever in his self-presentation, Newman sits back, plays his piano and mumbles out his songs. He knows how to get his feelings across to the audience, and this is what makes him so exceptional.



Randy Bachman

drawing by Barry Blitt



by M. Krasney

No one can say there wasn't good music at *The Rising Sun* this past week. It was sweet jazz from the honeyed sax of Stanley Turrentine.

But something was missing.

When I first heard that Mr. T. was coming to town, I wondered what kind of backup group would accompany him. The man who used to play with him, for example on the now-classic album *Sugar*, were the fine performers George Benson, Herbie Hancock, Ron Carter and Jack DeJohnette (the latter two, incidentally, are also coming to the *Rising Sun* this fall). They have all broken away to become independent artists, and to establish their own groups.

Understandably the performer would eventually want to establish

Pro Musica

by Catherine Mann

Last Wednesday and Thursday the Montréal Symphony, under the direction of Zubin Mehta, performed Mahler's Third Symphony. It was a moving rendition of the work, despite some untidy spots which were occasionally apparent. The first and last movements were especially effective, with the solo French Horn and trumpet raising the calibre of the show above the average.

The soloist contralto, Maureen Forrester, performed solidly but not very inspiringly. While she held her own against the force of the orchestra, she seemed to be singing the notes without spirit.

The *Pro Musica* chamber music series started its 30th season this Sunday with the Quatuor Canada. This group is made up of four very gifted and well-reputed artists. In a well executed program which included Brahms, Beethoven, and Tchaikovsky, a Canadian composer, the group displayed a superb blend and balance, with notable individual excellence. It was a fine inaugural concert. In the following months more renowned artists will appear in the program.

At the Faculty of Music the McGill Symphony Orchestra begins its season in Pollack Hall this Friday at 8:30 pm with an all-Russian programme. Conductor Uri Mayer and orchestra members have been hard at work since the start of classes preparing the pieces. Those of you who enjoy listening to concerts in a seated position are advised to come early, as last year's concerts had audiences jamming the aisles. The quality of the music more than justified their presence.

his own artist's credentials, especially in a medium so personally expressive as jazz. What caused my concern, however, was the kind of music Turrentine was responsible for lately. On recent albums he was not only accompanied by traditional jazz instrumentation, but also a full orchestra — heavy on violins — and occasionally a chorus of female voices singing mindless lyrics. There would be no place to put them all on the small stage of the *Rising Sun*.

Troubled by this thought, I stopped in to catch the show on Friday night, which began fifty minutes late, but the crowd was still packing in when the group arrived. First on stage were the backup drummer, bassist, keyboard player and guitarist. After they were settled, waiting — came the Man, Mr. T. He wanted us to know it.

Throughout the evening the spotlights were on his large figure, nattily dressed in a three-piece white suit. The mirror to the left of the stage caught the gold reflections of his cufflinks, watch, ring, and sax. The evening — and the adulation — were his alone. Old favourites, like "Don't Mess With Mr. T.", and "You Can Never Repay Your Love", were greeted with applause after he played the first few bars. The backup group on the whole was a disappointment, not for the lack of violins and voices, but because we never really heard them. Turrentine rules like a gentle tyrant, allowing no improvisation, no flights of solo fancy, only the relentless pulse of rigid, overly-controlled music.

To be fair, by the second set the performers had warmed to their task, and some of the feeling of rigidity was gone. But they still looked up to Mr. T. for all cues, and largely stifled their individual sounds behind his sax.

It is true that great jazz groups are usually dominated by one musician whose names and style prevails, but domination does not always mean conformity. The other members of the group are free, within certain limitations, to express themselves musically. This was not the case on Friday night. The backup musicians are simply not given any opportunity to shine.

The six dollars a ticket, instead of the usual five, is not an outlandish price to pay to hear one of the kings of New York jazz, but I wished that Turrentine did not find it necessary to do his own commercials. Several times during the evening we were informed that *Nightwinds*, his new album, had just been released — he raised it to show us.

After years of listening to Mr. T., I think I begin to understand. What Stanley Turrentine's music lacks is the spirit which makes jazz exceptional. "Spirit" is a word I use here to mean whatever it is that binds a group of individuals together, each with his own sound, to create a unified conception. In Turrentine's music, something else is missing as well, something which is equally difficult to explain. I compare his creamy sound to that of Rachsaan Kirk. Kirk's sax is harsh, almost cruel — but you can feel there is love in it. The music of Turrentine's latest albums is New York slick, and pure sentimentality. It sells.

No doubt there was good music at the *Rising Sun* last week. The performance was enjoyable, despite the hard sell, and at times very moving. For no one plays so sweet a sax as Mr. T.

Through the Rose Garden Darkly

by Day Hills

The opening on September 16 at the Claremont Theatre of Roger Corman's *I Never Promised You A Rose Garden* was received (as expected) with critical acclaim from almost every corner.

I Never Promised You A Rose Garden has often been compared to last year's *One Flew Over The Cuckoo's Nest* as well as to the original novel by Joanne Greenberg. Mention has been made of a "homogenization" of the plot, characters and setting in the pursuit of another strictly sensational and financially successful "crazy" film. However, despite perhaps crucial modifications of the original story present in the film, *I Never Promised You A Rose Garden* remains an independent work whose dramatic achievement is extraordinary.

Kathleen Quinlan as the schizophrenic Deborah and Bibi Andersson as her psychiatrist, Dr. Fried, produce the major dramatic force in this picture. Commendable supporting performances are delivered by Susan Tyrell, as a fellow psychiatric patient, and Lorraine Gary as Deborah's mother. Many of the other roles are simply stereotypes (Deborah's father, most of the patients and hospital personnel) with little purpose other than to serve as foils for Deborah's private and splintered world.

In the portrayal of Deborah, Quinlan is superlative. With discretion and integrity, she brings to the fore frailty and the innate strength of a young psychotic girl. Though this is the story of the return to sanity, Quinlan's Deborah is not plagued by the usual Hollywood

vicissitudes of complete serenity and utter frenzy. Quinlan, as Deborah, vivifies the thread of separateness, of terrifying uniqueness that both bonds and alienates all human beings.

Director Anthony Page displayed impeccable taste and insight in the depiction of Deborah's worlds. Her own fantasy world of Yri, both beautiful and haunting in its flood of white light, desert setting and wild, yet compelling population, intruded sporadically upon the world of the sanitarium, as well as into the haven of Dr. Fried's office. It is in the sanitarium that Deborah inflicts upon herself the punishment required by Yri, as it is in Dr. Fried's office that she begins to reconcile Yri with a return to sanity. Though the contrasts between these three worlds are great (the arid desolation of Yri, the claustrophobic inanity and insanity of the hospital, and the comfort, warmth and privacy of Dr. Fried's office), each world contains elements of solitude and companionship, fear and courage, pity and strength. It is the successful interweaving of these three worlds that renders Deborah's journey so poignant, and lends credibility and respect to the film and its characters.



Deborah [Kathleen Quinlan] burns her arms with cigarette butts [above] and is attacked by two men from her dream world of madness, Yri [below].

Plough Turns up Gold

by Frank Funaro

Sean O'Casey's piercing drama, *The Plough and the Stars* opened Tuesday at the National Theatre School of Canada. This majestic piece of theatre, set in the strife-torn Ireland of the 1920s, is a rare example of art touching the deepest of our emotions while also making great demands of our intellect.

As a work exploring both the baser instincts of man and his rational, reasoning nature, O'Casey's play is constructed on a remarkably simple level. The story centers around a group of characters living in Ireland during the nationalist movement against Great Britain. Though none of these people possess any magical or extraordinary qualities, they are intriguing to observe. Whether fighting, teasing or nursing one another, they all remain passionately involved in each other's lives.

The drama brings the violence and political chaos of the time to a most human and personal level. Nora (Kate Trotter), the young wife of Jack Clitheroe (David Clark), pleads desperately for her husband not to forsake their home and future



together for a cause which she fears will inevitably bring destruction. Uncle Peter (Marvin Karon) and The Covey (Michael Ross), two young men given to arguing and disagreement, are another example of the conflicts which politics seems to breed in men. Peter is a romantic who dresses in a flamboyant army uniform and sees only the glory and excitement of combat. The Covey, also known as Willie, holds a very grim view of the chaos at hand. Instead of dealing emotionally with the battles of the Irish Nationalists, he is staunchly intellectual, retreating from the reality of the situation into a world filled with political theories and ideology.

Then there are Mrs. Gogan (Ingrid Blekys) and Fluther (James Miller) to be considered. Embodying the most common stereotypical qualities of the Irish—wit, warmth, temperament, and a love for drink, they are the characters which are most accessible and entertaining to us. Their lives, like all the others', are fraught with drama, humour and pure emotion.

Set above the clamour of the lives

of these people is Bessie (Terri Cherniack). A mature, rotund woman with a disheveled appearance, she has a tendency to speak loudly and bluntly about whatever comes to her mind. It may seem incongruous, yet Bessie is the wisest of all the characters; possessing a pragmatic and sensible attitude about life, it is she who is most prepared to face its hardships.

The mounting of this production is superb. Pierre Lefebvre's direction is sure and controlled, but never obvious. It is clear he knows his craft well, for he has also derived uniformly excellent performances from all his actors. The combination of such consummate theatrical skills with a work of the calibre of O'Casey's *The Plough and the Stars* is dynamic and moving to say the least. Performances of this play are running to October 8 at 8 pm nightly at the Monument National Theatre of Canada, located at 1166 St. Laurent. Admission is free, so there's no excuse for missing this fine production.

Celluloid Culture

by Robert Rayher

"...Visions of films danced in their heads..."

And nothing happened.

Due to lack of interest nothing of interest happened in Montréal over the past week (excepting several sequences of *The Earth* (Thurs. 29 Sept. L219) and much of *Arsenal* at the Bibliothèque Nationale (Fri. 30 Sept.))

But, today *Man With a Movie Camera* (Vertov) will be screened in FDA Aud at 3 p.m.

COMING EVENTS: *Man With a Movie Camera* Thurs. 6 Oct. FDAA 3pm

The Cage and Petrified Dog (Sidney Peterson) Mon. 17 Oct FDAA 3pm.

At the Bibliothèque Nationale: *Suele (Alone)* (Kozintsev et Trauberg 1931 USSR) Thurs 6 Oct 7:30pm.

Three Songs of Lenin (Vertov 1934 USSR) Fri. 7 Oct. 7:30pm.

At the Musée d'Art Contemporain: *Films of Vincent Grenier 1974-76* (Québec) Thurs. 13 Oct. 8pm.

Festival du Film d'Animation Français (rencontre et discussion avec des animateurs) Sun 9 Oct. 3pm.

Théâtre Outremont: *Le Festival International du Film 1977*, du 29 sept. au 10 oct.

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The man with the movie camera



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BY-ELECTION

October 26, 1977

Nominations are hereby called for the following
position on the ASUS executive for the term, until May
14, 1978.

TREASURER

Nominations are also called for
1 SCIENCE REPRESENTATIVE TO
STUDENTS' COUNCIL

Nominations for all positions must be signed by
twenty-five (25) members of the A.S.U.S.

All nominations must be countersigned by the
candidate, who must include her or his phone number,
student number, degree program and year. All
members signing nominations must also list their year
and degree program beside their signature.

Nominations must contain only the following words:

"We, the undersigned members of the
A.S.U.S. nominate _____ for the posi-
tion of _____."

Candidates must submit nominations to the A.S.U.S.
Mailbox in the Students' Society by 4 pm Tuesday 18th
Oct. 1977.

Nominees must submit their pensketches (up to 50
words) and a 2 x 2 photograph no later than 4 pm,
Wednesday, 19th Oct. 1977 at the Students' Society
Office.

Chief Returning Officer

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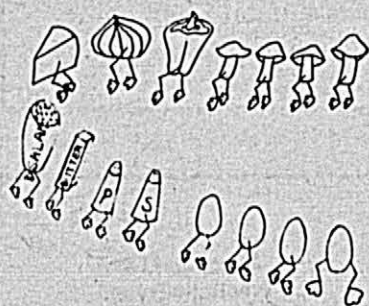
Which Comes First: the Pigeon or the Egg?

by Lois Laine

Those of you who read this column last week will remember that an effort is being made to provide you with economical and easy to prepare recipes. This being my second year of "ghetto" residences I consider myself somewhat of an expert on at least the economical part.

I have gone many routes in search of a cheap source of protein. Here is what I've come up with: Fish sticks are awfully cheap and simple to prepare. It's only their nasty taste which makes them prohibitive. Canned ravioli is quite filling if you can choke down all the "tasty little meat pies" that 54 cents will buy. I could go on and on.

There does exist, however, one



very palatable, reasonably priced protein source. That is the egg. You ghetto-dwellers reading this while nestled in your cozy apartments watching the cockroaches frolic on the kitchen counter and thinking, "Blecch, I hate eggs," take note: I'm no great egg lover myself (We all know that, Lois—Ed.). The secret's in the mode of preparation. If your cholesterol level is of little concern to you, you can probably eat eggs every day of the week and still not become bored. My favorite method, however, remains the omelet.

Omelets are fun to make and incredibly versatile: you can put almost anything (within reason) inside them. Personal favorites include sautéed vegetables—onions, green peppers, mushrooms, eggplant and / or zucchini, cheese—kinds like muenster, mozzarella, edam and gruyère are nice, though I suppose individually wrapped Canadian slices would do in a pinch. Also, cream cheese isn't bad. Some recommend the addition of things like sardines, crabmeat, capers, anchovies and poached calf brains. Well, chacun à son goût.

For best results remember to have the eggs you use at about 70°F (room temperature). Try and find a fairly heavy pan with a smooth surface and a small spatula, not one of those massive pancake-flipping models. Don't plan to serve your very first omelet to dignified dinner guests. It takes one or two tries until you master your heat controls so the omelet comes out perfect.

You're now ready for the recipe which I've extracted from *The Joy of Cooking* cookbook. It's called, not surprisingly,

FIRM OMELETTE

Beat with a fork until blended 4 eggs
Beat in: ¼ cup milk or cream (or chicken or beef stock)

½ teaspoon salt

Melt in a skillet: 1 ½ tablespoons butter

When this is fairly hot, add the egg mixture. Cook it over low heat. Lift the edges with a pancake turner and tilt the skillet to permit the uncooked custard to run to the bottom. When it is all an even consistency, fold the omelette and serve it.

So, you can't scrape up the 89 cents for a dozen eggs? Here's a low cost alternative. Pigeon. They're easy to find, skulking around the ghetto, making noise and leaving unsightly droppings. Eat a pigeon for dinner

and do your part to rid Montréal of these pests. Here's another recipe from *The Joy of Cooking*.

BROILED PIGEON

Preheat Broiler.

Pick, then split down the back and remove entrails from:

Pigeons.

Flatten them. You may cut out the backbone with shears.

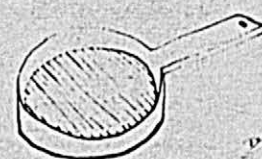
Put them on a greased broiler, skin side up. Brush well with melted butter.

Place the birds 4 inches from the heat.

Broil from 15 to 30 minutes, turning once. Season when you turn them with salt and paprika.

Serve on buttered toast.

Pour the drippings over them. Good with chopped parsley or cranberry jelly. (or squirrel butter—Ed.)



Weekly Crossword Puzzle

by H.L. Kursk

Ingmar Bergman film cultists should find this puzzle less severe.

ACROSS

- 1 Ralment
- 5 Sob
- 9 Attack
- 14 Arches
- 18 Arabian chief
- 19 Polluted lakes' denizens
- 21 Rx for immature wine
- 22 Function
- 23 Famed performers; Bergman films
- 27 Lusted for
- 28 Ricardian labour theory of value
- 29 Raises a glass to
- 30 Glide
- 31 Fund. units of living matter
- 32 Agrarian edifice
- 33 "Ghosts" is his play
- 36 Gomer Pyle exclamation
- 37 Despite bad crash, Lauda continues his work
- 40 Armstrong and Diamond
- 41 Therefore
- 42 Bear market transaction
- 43 U.S. feminist org.
- 45 Crematory vessels
- 46 Hypnotist's incantation
- 47 Raised river bank
- 48 Hindu caste
- 49 Possessive pronoun
- 50 Poe classic
- 51 Pillow duck
- 52 Eve
- 53 Bergman film featuring chess match
- 56 Contusion
- 57 Margaret's adopted family
- 58 Regal request
- 59 Makes a deal
- 60 "— mah daid bahdy"
- 61 Late Stanford economist
- 63 Brittle material
- 64 Joop den Uyl is one
- 67 Mobster George
- 68 Steady
- 69 IBM anagram
- 72 — Vegas
- 73 Certain sticks

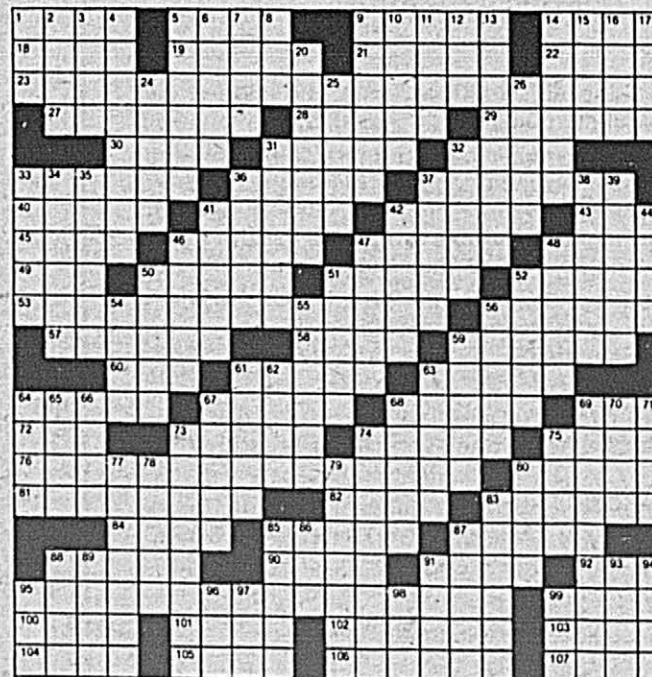
- 74 Gang
- 75 Judge
- 76 Vengeance is a theme of this Bergman film
- 80 Submarine eyesight
- 81 Someone from S.E. Asia
- 82 Musical instruction
- 83 "— of pathology": Moynihan
- 84 High schooler
- 85 ShriII sounds
- 87 Tibetan dog breed
- 88 Appears
- 90 The Killer Whale
- 91 Row
- 92 Swim length
- 95 Bergman's finest effort?
- 96 Edson Arantes de Nascimento
- 99 Soccer star
- 100 In addition
- 101 Fancy fishing hook
- 102 Condescends
- 103 Norwegian capital
- 104 Mikita
- 105 Time interval
- 106 Hemingway
- 107 — Blum

DOWN

- 1 Come together
- 2 In the middle of
- 3 Split
- 4 European capital
- 5 19th c. economist Leon
- 6 — Fudd
- 7 British exclamation
- 8 Critics do this
- 9 Not intravenously
- 10 Link
- 11 Store
- 12 Self
- 13 Insect feeler
- 14 Master race?
- 15 Reels' kin
- 16 Blood formation
- 17 Stitches
20. To enclose.
- 24 Animal rulers
- 25 Supermarkets
- 26 Ulcers
- 31 Compelling

- 32 Mover of hay
- 33 Quebec tribe
- 34 Compartments
- 35 Liars' club
- 36 Recruits
- 37 Riot
- 38 Half of two dice
- 39 Not fewer
- 41 Mr. Claus's assistants
- 42 Big car
- 44 Mateus
- 46 Sentimentalist
- 47 Not the Bible!
- 48 Hernia girdle
- 50 Dr. Richards
- 51 Homework
- 52 Called by any other name
- 54 Imminent
- 55 Annoy
- 56 Sea on Bosphorus
- 59 Bell sound
- 61 Israeli leader
- 62 Racing's Chris
- 63 Student aid
- 64 Can. province
- 65 U.S. political scientist

- 66 Woozy
- 67 Michael York's run
- 68 Ignorance
- 69 native of Bengal
- 70 Repas
- 71 Defenestrated Hung. leader Nagy
- 73 Fatherly
- 74 Arranger
- 75 Juan and Quixote
- 77 Public referendum
- 78 Details
- 79 Forerun
- 80 Euro. ore basin
- 83 N.Y. Port Authority opponent
- 85 "— to the people"
- 86 Not Herb, Herb
- 87 Mortgages
- 88 River deposit
- 89 Movie lioness
- 91 Andrews of the Mod Squad
- 93 — Police
- 94 Spanish labourer
- 95 Has been
- 96 Street in Quebec City
- 97 — Parseghian
- 98 Defunct independence movement
- 99 Party hack



A tale of two people:

Humanism in a bitter civil war

by Elaine Swerdlov

The two students in the following article wish to remain anonymous, for personal and political reasons, and so have chosen fictional names.

A year ago, if Abbas had fought, he might have had to shoot the person with whom he now spends much of his time at McGill. Before they came to Canada to study, Sélim and Abbas lived in separate areas of Beirut, where civil war began over three years ago. Before the outbreak of war, Abbas, a non-practicing Moslem, could have been friends with Sélim, a Christian. Their somewhat unlikely friendship however began at McGill.

Their friendship is not the sensational answer to the civil war in Lebanon. These two share ideas that the average combatants in Lebanon do not. In particular, Sélim's thinking has changed a lot since he first began fighting in the war.

Sélim spent most of his year fighting with the Christian rightists in growing disillusionment with the way the war was being conducted. "People were not fighting for the same things that they were fighting for in the beginning. It became dirty fighting, an attack on civilization. People who had nothing to do with the political issue were burning and stealing," Abbas agrees.

It is difficult for Sélim to explain rationally why he fought. He freely admits now that "I did things then that I might not have done two years later. But under those circumstances you do things without thinking." Four members of his family are dead, friends were killed, and the village to which his family had fled was attacked. In addition, there was some pressure from the community on young men to enlist. His immediate family, however, remained opposed to his participation in the war.

Sélim sighs now when he recalls how much hate he felt towards the enemy in those days. In spite of his sometimes irrational behavior, he asserts that there were limits to what he did in the war. In retrospect these limits seem somewhat difficult to define. He swears that he did not shoot at unarmed people but does admit that he occasionally did calculations for cannon fire. He asks whether anyone can truly be considered a non-combatant in a civil war.

Although the war was as close to Abbas' house as it was to Sélim's — about a quarter of a mile — Abbas did not feel the same external or internal pressure to fight. "Nothing could ever make me pick up a gun, except maybe if they were already in my house." The problem with civil war, as Abbas sees it, is the possibility of shelling innocent non-com-

batants.

The two Lebanese are similar in other ways as well. Neither considered himself politically involved before the war. Both maintain that the pre-war situation could have been improved without guns, both are great believers in education and, like most Lebanese, both thought little about religion when choosing friends before the war.

It is significant that both are four thousand miles away from the fighting. Sélim spent almost a year at McGill before he was able to speak to other Lebanese and people of different political points of view. The actual adjustment to student life was fairly smooth, although guilt and memories remained for a while. Sélim recalls with an embarrassed laugh that several times he flung himself down on the ground in his room at McGill when he heard a loud slam of a door.

But there are differences between the two friends, differences that are not always apparent or spoken about. Particularly, Abbas claims, "I don't want to know what Sélim did" in the war.

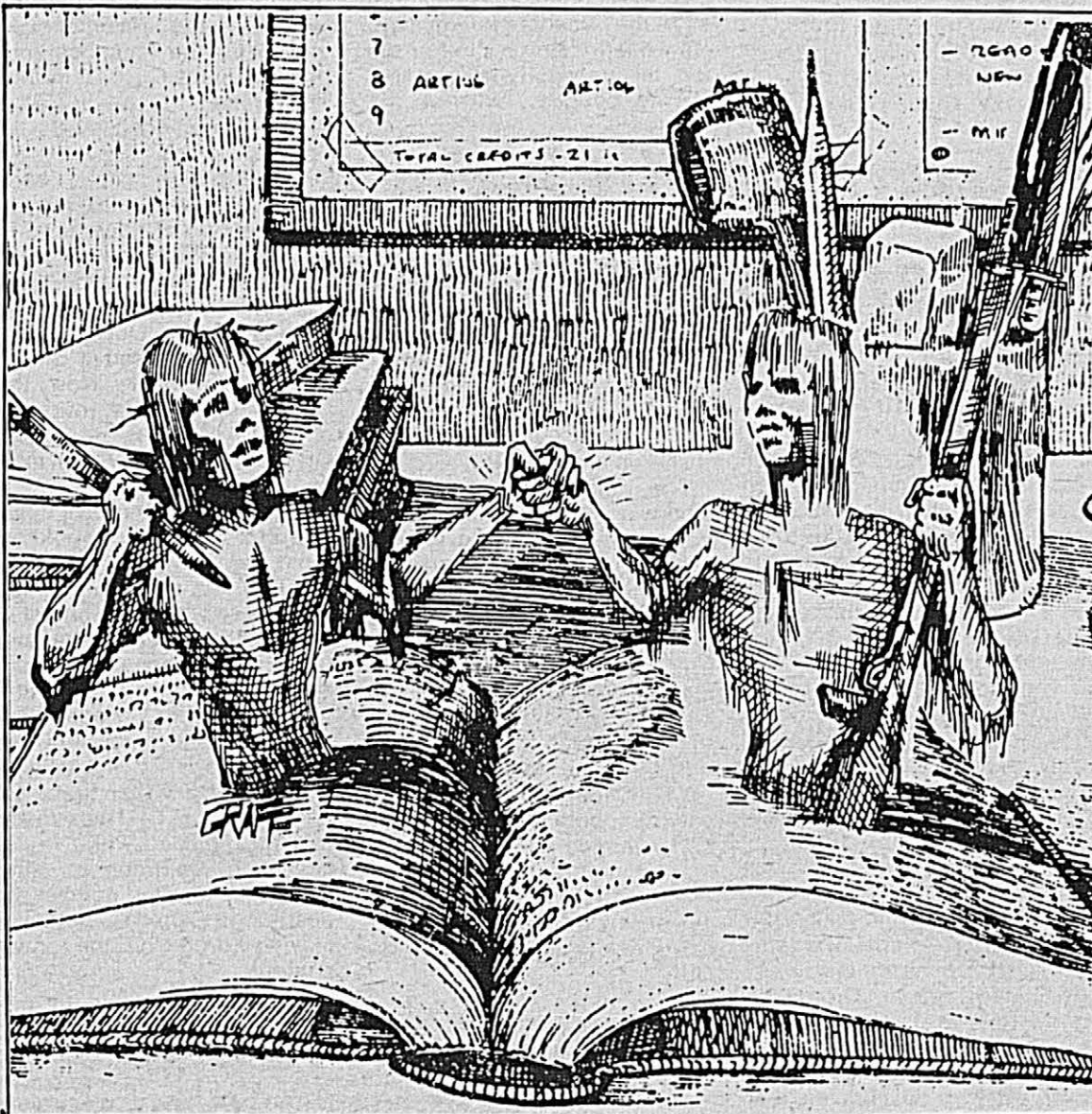
It is ironic that Sélim, who fought, does not claim to know the causes of war. He sees it as a mixture of religious, social and geographic conflicts. Abbas is convinced that it was a war between leftists and rightists, and not at all the religious war that, according to him, the BBC in London declared it was. His evidence is that one-third of the leftist forces were Christian.

Abbas makes it clear that he does not represent the Moslem point of view. He is neither leftist nor rightist, and was not forced to fight or choose sides

in his fairly permissive leftist-Moslem community. At the same time, he is certain that the rightists spent three years preparing for the war and in fact started it. It is because of these relatively moderate views that Abbas is acceptable to Sélim in a way that another Moslem would not be.

For both of them the memory of the war remains. Abbas keeps a map of Lebanon on his wall. Surprisingly, Abbas was confronted in Montreal with the question, "what religion are you?" from another Lebanese. That incident perhaps showed how much change has come over many of the Lebanese

people. That change has saddened both and has turned their country into what Abbas referred to as a "community based on hate". Though both plan to return, they will probably not do so before a more normal state has been created. Says Abbas: "I couldn't live that way."



Today

Political Science Seminar: Professor David Lane of Emmanuel College, Cambridge, will give a public lecture on "Education and Social Control of Young Workers in the USSR" at 3:30 pm in Leacock 820. For further information, call 392-5239.

Debating Union:

The Debating Union will be holding a meeting tonight at 7:00 in the Union. Exhibition debates and novice practice. All welcome.

McGill Badminton Club:

Meets in Currie Gym at 8 pm today. If you can't attend, the club times are: Thursdays 8 to 11 pm and Saturdays 2 to 4 pm. The Round Robin tournament starts soon - anyone can play! For more information, call Masood, 842-4980, or Pam, 286-9347.

Old McGill '78:

There will be a meeting of the

Year Book staff tonight at 7:30 pm in the Old McGill office, B-18, in the basement of the Union. Anyone interested in doing photography, writing, layout, artwork etc. is welcome to attend.

Campus Legal Aid:

Legal information free of charge. We can help you solve your legal problems. Union B 20-21, 5 days weekly, 10 am - 4 pm. Phone 392-8918.

Le Rassemblement du Parti Québécois à McGill:

The RPQM will be holding a general meeting for all at 8:00 pm in Union 430. All students interested in contributing to the debate on independence and other political issues are invited to attend or to call 286-9213 for more information.

Flag Football:

Molson Stadium, 5-6 pm. P.E. I & II vs. P.E. III and Residence.

McGill Curling Club:

Sign up this week in room G7 of the Currie Gym or call Oleg at 286-9013 before midnight.

Dissection kits:

If you have ordered a dis-

section kit, please pick it up at the Biology Students Union office, W2/4 in the Stewart Biology building, during our office hours.

McGill Film Society:

DISHONoured, starring Marlene Dietrich, tonight at 7 & 9:30 pm, Union Ballroom. Admission: 75 cents.

Shotokan Karate Club:

Shotokan karate is a graceful art which is suitable for both sexes. Beginners' class starts at 3 pm, advanced class at 4:30 pm in the karate room of the Currie Gym. For more information, come and watch our classes.

Audition for Players:

Auditions for a MUSICAL COMEDY will be held evenings from Oct. 11-14 but you must reserve your audition time this week. Just visit the Players office on the third floor of the Union and sign up. You should have a song prepared and sheet music. If you don't have the music yourself and can't get it we will try to get it for you. For info, call 392-8989.

Armenian Club:

Office (Union 403) open Monday and Wednesday, 12 noon-2 pm, and Thursday 11 am-2 pm. All Armenian students can drop by during these hours.

Community McGill:

Interested in adopting a grandparent? Community McGill needs volunteers to visit the elderly as well as to organize group games and projects. For more info visit the Community McGill office, Union 408 or telephone 392-8937.

Kung Fu Club:

If you're interested in learning some Kung Fu sparring techniques, please come to our class at 6 pm today. As usual, it will be held in room G17 at Currie Gym. Beginners as well as people from other martial arts styles are welcome. Bring loose-fitting clothes.

Synchro-swimming:

Team practice and tryouts, 6:30 pm, Weston Pool, 555-B Sherbrooke W. Interested swimmers needed to represent McGill.

Daily Sports

Number nine in Canada

Redmen crack the top ten

by Richard C. Jablonski

The McGill University football team, following its defeat of the highly-regarded Queen's University Golden Gaels this

past weekend, has been included in the Canadian Intercollegiate Athletics Union's list of the top ten university-level teams in the country. With a 3-1

record and three consecutive victories, the Redmen have assumed the number nine position in the C.I.A.U. ratings. The Western University Mustangs currently occupy the top spot in Canada.

McGill head coach Charlie Baillie was very pleased with this latest bit of good news for his team. "We establish objectives before every game," said the coach. "One of our objectives before the Queen's game was to be mentioned in C.I.A.U. ratings this week. Now that we're number nine, our next objective will be to defeat Ottawa on Saturday and move up even further."

The defeat of the perennially powerful Gee-Gees would almost definitely serve to vault the Redmen up higher in the national rankings. In spite of its loss to the unranked Carleton University Ravens this past Saturday, Ottawa is still rated number seven in Canada. When the Gee-Gees come to town this weekend, there will be more on the line than first place in the O.Q.I.F.C. The winners of that game will, in all likelihood, continue to climb toward the coveted number one position in Canada. The losers may well drop from the top ten entirely.

Redsocs win 2-0 over Rouge et Or

by Ian Shapiro

The McGill Intercollegiate soccer team easily overcame Laval University 2-0 in a game played last night at Molson Stadium. Two quick first half goals by Bill Kerr and Gualraca Nunus and a tough-nosed defensive game helped the Redsocs win the return match of a home-and-home series. McGill beat Laval 3-1 last Saturday in Quebec City.

The scoring opened when left wing Tony Costa broke down his side of the field with the ball. Beating one man and pushing the ball toward the end line, Costa then turned a flat pass to the goal mouth, where a sliding Kerr beat the goalie for the score.

Nunus' goal came only a few minutes later and was the result of a brilliant display of dribbling. Taking the ball a good thirty yards from the goal, the Brazilian ballhandler turned upfield and beat two men before easily pushing the ball by the goalkeeper.

Credit must also be given to the defence for keeping out a talented Laval forward line. The sweeper back position seemed to work well for McGill, as tall Bob Titney stopped any balls which found their way through the defensive line. John Hughes and Jean Riendeau held their positions well while newcomer Dimitrios Christo fit effectively into the lineup.

Injuries continue to hurt McGill, as last night the team found itself without the services of forward Piet DeJong (ankle), starting goalie Mario Galeano (head), and fullback Dave Cross (internal injury). Replacing Galeano in goal was Mike Hicks, another new player who had a fine first game. When faced with an early one-on-one situation, Hicks came rushing out of the goal to dive at the feet of the Laval forward and punch the ball clear. At another point on the second half, he made three consecutive spectacular saves to maintain his.

The Laval goalie certainly went home with some remin-

ders of the power of Carlos Rio's right foot. The small right wing took two shots in the first half which was enough to shake up any keeper.

The only eroticism of an otherwise solid McGill performance was perhaps an excess of ballhandling. The question is not whether the members of the Redsocs can carry the ball; they most certainly can. However, the tendency of some players to keep and dribble the ball seems to be taking away from the overall fine team play.

In any case, McGill's soccer team is heading in the right direction, both record-wise and performance-wise. Its first league game, at home this Friday against Bishop's, is extremely important, as rival Concordia is already 1-0 in the QUAA.

Fencing club is always popular

by Ann Mounter

McGill's fencing program is already underway, with instructional programs, club practices and plans for the first intercollegiate competition of the year (to be hosted by McGill on October 22nd) in the works.

McGill offers a varied program in fencing so that students on all levels of achievement can participate in the sport. Perhaps one of the most unique aspects of fencing is that training and practices are all coeducational, although in actual competition there are different categories for men and women. Competitions are conducted in two weapons: the foil and the epee. Women usually compete in foil fencing only.

An instructional program in fencing is offered for those new to the sport. This program, teaching the art and the rules of foil fencing only, is relatively popular with McGill students. Perhaps the biggest surprise to novice fencers is the amount of physical strain associated with

the practice of the sport. All fledgling fencers endure rigorous exercises during each instructional class. While the instructional program does not include real competition, once one has completed the program he is eligible to join the McGill Fencing Club. Club members can compete in both internal and tournament meets, on all levels of ability and experience.

The "McGill Elite Fencers" are chosen from amongst the best fencers in the club. These fencers, both men and women, represent McGill at invitational tournaments. This year, McGill's tournament prospects appear to be especially bright. The team will compete in six tournaments; three for men and three for women.

Team members can change throughout the year, a fact which allows for improvement from established fencers as well as the inclusion of new members. Competition goes on continuously during club practices so that everyone who wishes has the opportunity to

This column is really trivial

by Richard C. Jablonski

Although the recent weather in Montreal has hardly been conducive to thoughts of the American Pastime, the sunshine of yesterday afternoon served to remind me of the fact that October is indeed World Series time. Teams from Philadelphia, New York, Kansas City and Los Angeles are the four survivors of baseball's interminable regular season grind, and are now in the process of contending for Series berths.

Sometime in recent history, it was determined that baseball should be the national sport of America. That baseball should occupy such a position in the American mentality is really quite appropriate, as the game provides its fans with an unparalleled combination of relaxation, occasional action, player-fan identification, and junk food. It also provides the average American with an added bonus: the trivia factor.

The baseball trivia buff is a fascinating creature. He is usually fat, middle-aged, and an athletic failure. Instead of subscribing to Time Magazine, he firms up on his foreign policy by reading The Sporting News. The trivia fanatic is the baseball equivalent of football's water boy.

The intent of this column is to seek out all of the trivia nuts at McGill. With my Baseball Encyclopaedia in hand, I shall proceed to quiz you all on recent World Series history. The October.

Sports Comment

QUESTIONS

1. Most serious baseball fans can tell you that the Yankees' Whitey Ford is the winningest pitcher in World Series history. The Yankee lefty chalked up ten post-season victories during his illustrious career. The question is: who has the most World Series losses to his credit? How many?
2. During the 1975 Series between the Boston Red Sox and the Cincinnati Reds, a play occurred in which Sox catcher Carlton Fisk claimed that he had been interfered with by a Cincinnati batter. Who was that batter?
3. Who was the Oakland Athletics' starting second baseman during the 1972 World Series?
4. When the Los Angeles Dodgers defeated the New York Yankees in four straight to win the 1963 Series, the Dodgers used only four pitchers. Who were they?
5. The Minnesota Twins had several exceptional teams during the middle sixties, primarily known for their slugging prowess. When the Twins faced the Dodgers in the 1965 Series, who were their four starting pitchers?
6. The Boston Red Sox lost the 1967 Series to the St. Louis Cardinals by one game, as Bob Gibson won three of the four Cardinal victories. Who was the Red Sox' starting catcher throughout the seven-game Series?
7. Which Hall of Famer is the career leader in total bases during Series play?
8. The Baltimore Orioles of 1966 swept the Dodgers in four straight games. On a team primarily known for its Robinsons (Brooks and Frank), a lesser-known player led in Series batting average. Who was that man?
9. Name the Yankees' entire starting lineup for the 1964 Series.
10. Who is Art Shamsky?

There is no prize being offered to the person who can answer all of these ridiculous questions. There are, however, several categories into which respondents may fall.

For those fanatics who answer all ten questions correctly, the Daily bestows upon you the Howard Cosell "Useless Knowledge" Award. Seven to nine answers will make you the next Dean of the Faculty of Arts. Five to seven correct answers will win you a trip to the Daily office to meet the idiot who is typing up this quiz after midnight. Less than five correct answers qualifies you as the next editor-in-chief of this newspaper.

try out for the team.

In spite of its long and honoured history at McGill, fencing has never achieved any popularity as a spectator sport. Even the prospect of a good team does not guarantee the fencers any student support. However, the sport is very popular with its practitioners, and the positive attitude of

McGill's fencers should be a big plus in forthcoming competition.

Students interested in becoming involved with the McGill Fencing Club should contact either J.C. Lanthier or Bruno Cienciala at the Currie Gymnasium, or phone Lanthier at 392-4730.

Universities...

continued from page 3

However, notes Michael Sheldon, executive assistant to Concordia's rector, John W. O'Brien, "it is the most mobile, most desirable faculty who, if they don't like the atmosphere and the educational system, will move on."

"It will be next fall or winter before we find out if we are going to have trouble," says James Mallory, professor of history at McGill.

Concern Over Recruiting New Teachers

Since faculty members who are already in Quebec will be able to send their children to English-language schools, it is the recruiting of new teachers that concerns the universities most.

"I can't see very many Americans or English Canadians who'll want to come into the province and have to send their children to French schools," says Concordia's vice-rector, Graham Martin.

Mr. Mallory is afraid McGill "will be reduced to recruiting single people, or people past their prime."

Reports vary on whether that problem has already begun to develop.

"The day the draft (language) bill was presented, there were changes of mind from people who had been negotiating with departments," says E.J. Stansbury, vice-principal for planning at McGill.

On the other hand, Mr. Cohen says he advertised two openings in the Concordia mathematics department and heard from 125 applicants, many of whom said that being able to send children to French schools was an attraction.

Were it not for the issues of language and separatism, the Parti Québécois government might be expected to be not a threat to higher education, but a great boon. It may have more ties to the academic community than any other government in North America—not surprisingly, since the French-language universities have long been major centers of separatism.

Former Professors in the Cabinet

Nine of the 24 members of the Quebec cabinet are former professors or administrators. They include some of its most influential members.

- Claude Morin, the minister of inter-governmental affairs, is a Laval professor with a master's degree from Columbia University. He is responsible for dealings with the Canadian government and has traveled to Paris to meet with French officials.

- Robert Burns, the party's floor leader, is a former professor of labor law at the University of Ottawa, a bilingual institution.

- Camille Laurin, head of the psychiatry department at the University of Montreal's medical school, is the cultural-development minister and the architect of the controversial language bill.

Seven Cabinet ministers, including Claude Morin, have advanced degrees from English-language universities in Canada, the United States and Britain. Jacques-Yvan Morin, the vice-premier and education minister, is a graduate not only of McGill but also of Harvard and Cambridge. Cabinet members also have degrees from such institutions as Stanford University, Massachusetts Institute of Technology, and the London School of Economics.

In addition, all the signs from the government have been good. At a meeting in March, for example, Premier Levesque told Dr. Bell: "We're not out

to get McGill."

Some academicians worried when Yvon Charbonneau, a leading separatist who is president of the Centrale de l'Enseignement du Québec, the school-teacher's union, said university education in English should be phased out by 1989. But Dr. Bell said Premier Levesque told him, "That's the C.E.Q.; that's not the government."

The new government's first budget treated the universities equally and maintained the same relationships as under the Liberals.

Less Support for Concordia

McGill received approximately equal treatment with Laval and the Universities of Montreal and Sherbrooke, and Bishop's with the University of Quebec.

Concordia remained well below the others. But that is a situation it has faced since it was created three years ago in a merger of Sir George Williams University and Loyola College. The government has reportedly told Concordia officials that it will re-examine the way the university is financed before developing its 1978-79 budget.

Scholars also report no bias in the making of provincial grants for research.

Additional indications about what the Parti Québécois has in mind for higher education are expected from several official studies now in the works:

- This summer a commission was appointed to study university education in Quebec. An outgrowth of the strikes at Laval and the University of Quebec at Montreal, the commission will examine demographic trends, the social objectives of higher education, governance of the universities, and the training of schoolteachers.

- Sometime this fall, the government is expected to issue a position paper on the community colleges—which are referred to as CEGEP's, for Collèges d'Enseignement Général et Professionnel.

- A study commission on research is expected to report to Mr. Laurin, the minister of cultural development, sometime this month. He will then issue a discussion paper on research, probably in December.

Many of the worries of the English-language universities are the same as those of universities elsewhere in Canada—and in the United States, for that matter—about government interference: increased controls to avoid duplication of programs, a tendency to look at higher education in highly vocational terms, and a fear that budgets will be cut because of declining enrollments.

The French-English question touches those issues, too.

Speculation on Cutbacks

Many English-speaking academicians wonder whether the government will want to continue to support three English-language universities at a time when enrollments are declining. In particular, they wonder how the government will cut back, if it does.

Bishop's, a small institution with a strong British heritage, tucked away down in Lennoxville, would seem to be an easy target for elimination. It has already had its budget squeezed by the Liberal government and now shares its campus with a community college. Some observers think Bishop's is so small that the government may not bother it.

Most speculation centers on whether McGill or Concordia will be hit the harder if cutbacks come. The answer may turn on the image of the two institutions.

Concordia is a "second chance"

university, an institution that working-class residents of Montreal, both French and English, could aspire to attend.

McGill is a symbol of the English elite's long domination of the French majority in Quebec. In the late 1960's, French students marched on McGill, chanting "McGill Francals," and the university complained of budget discrimination.

Thus McGill might seem to be the more obvious target, but the province has a great deal invested in McGill. It has strong professional schools, especially in medicine, law, and agriculture. It has an international reputation and is generally regarded as one of the two preeminent universities in Canada, along with the University of Toronto.

Concordia no longer stands alone as the worker's university in Montreal. In the late 1960's, the Quebec government launched an effort to expand opportunities for its French-speaking citizens by establishing the CEGEP's and the University of Quebec, whose largest campus is located here.

Some observers speculate that McGill and Concordia, only a few blocks apart, may be merged. Others speculate that Concordia might be made part of the University of Quebec.

Faith in McGill's Survival

Nearly all, whether at McGill or Concordia, believe McGill will survive. "McGill is, has been, and always will be with us," says Terry Fancott, president of the faculty association at Concordia. "McGill was here before confederation," says Elgil Pedersen, its acade-

mic vice-principal. "It will be here afterwards."

For most English-speaking academicians in Quebec, worries about enrollments, budgets, and the treatment of the universities are overshadowed by the issue of separatism.

A number of English-speaking academics have taken a leading role in opposing separatism. The universities themselves opposed many provisions of the language law.

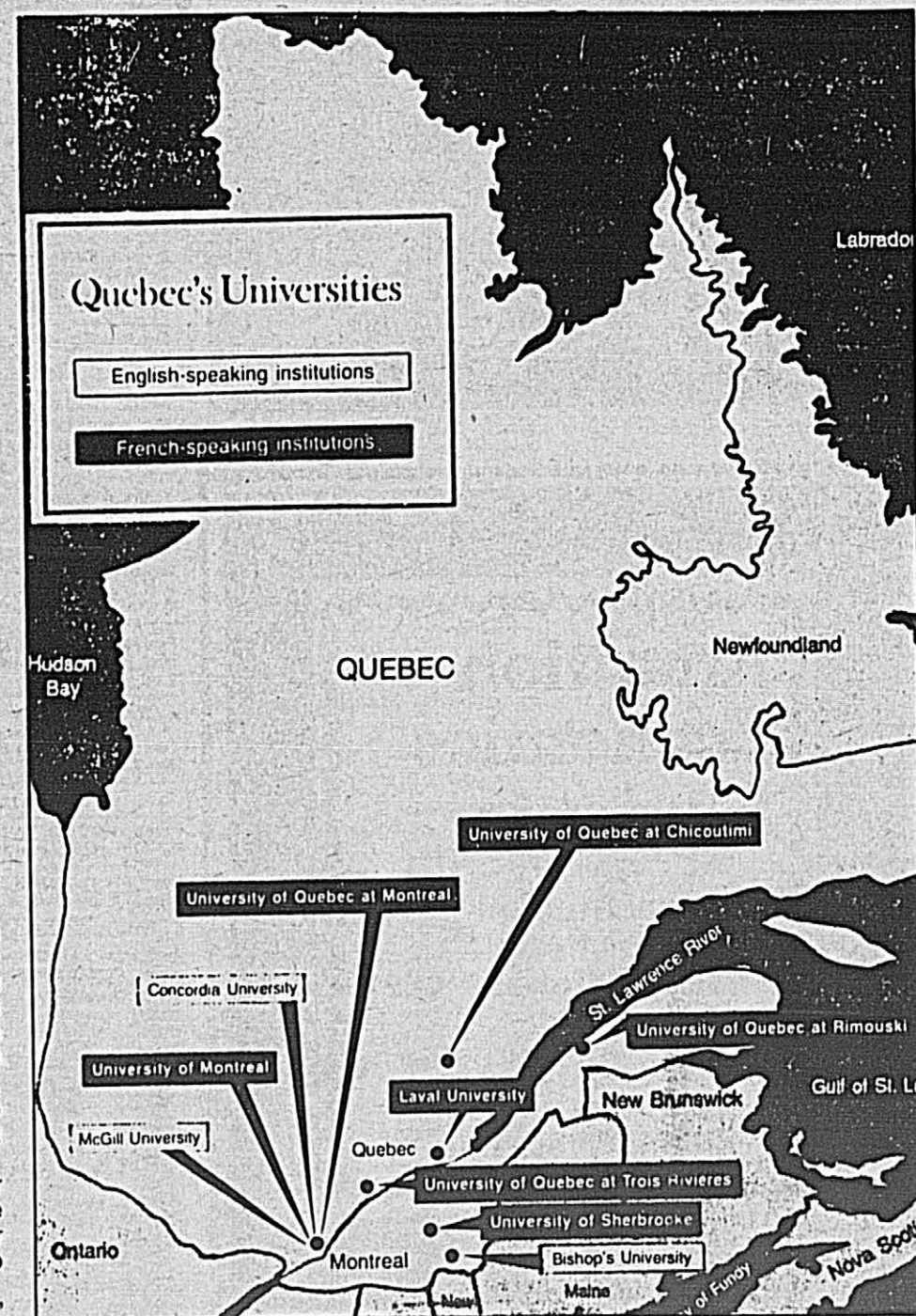
Most observers agree that, if the referendum were held today, the people of Quebec would vote to remain part of Canada. The Parti Québécois played down separatism in its campaign and was elected because of dissatisfaction with the Liberals. On the other hand, observers also agree that the government will wait until its chances are best before holding the referendum.

Academicians believe that the universities will play an important role as the debate continues.

"The universities may have a lot to do with not having the English minority wiped out," says Maurice Cohen of Concordia. "It's part of our responsibility to understand what's happening, and to make the Anglophones understand."

The English-language universities are partly responsible for the dissatisfaction of French Quebecers, he adds: "We have been just as guilty as the schools in producing people who do not feel part of the Quebec milieu."

Now, he says, "the universities may be the interface between Quebec and the rest of North America."



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by Joel Bonn

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P.S. This article is 483 words; how long did it take you to read it? If it took more than one minute you're a slow reader. Call at once.

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